BALLET TODAY

Price 1/6

DOLLAR AREA

The Edinburgh International Festival attracted a record number of visitors from home and abroad this year. The number accommodated by hotels, boarding houses, etc. was 89,570, there were many more of course who were accommodated privately by relatives or friends, and a further substantial number who went to the Festival on day or afternoon visits. Of this total 37,357 came from overseas countries, 52.5 per cent from dollar currency areas.

This year's Festival (the XIth) will be held from August 18th to September 7th. Three ballet companies are taking part, the Royal Swedish Ballet, the de Cuevas Ballet, and Les Ballets Africains, whose visit to London during 1956 was such a tremendous success that they made a return visit to the Palace Theatre within a few weeks. A new programme of ritual dances is being prepared for this first visit to the Festival. The Royal Swedish Ballet will also be making a first appearance at Edinburgh and will present two programmes of classical ballets interspersed with contemporary Swedish works. It will be headed by Else Marianne von Rosen, Marianne Orlando, and Bjorn Hölmgren, and the chief conductor will be Sixten Ehrling. It is five years since the de Cuevas Company were in Edinburgh and they will now be presenting a number of entirely new ballets.

GUIDE TO THE DANCE

If anything is needed to make Editors more careful in their work it is the fact that in Gainesville, Florida, U.S.A., Mrs. Yancey Belknap is industriously compiling each year a Guide to Dance Periodicals, in which everything written by the dance press of the world is carefully indexed. The latest volume is No. VI and deals with the year 1953–54. Vols. I, III, V and VI also contain an index of illustrations. Vol. I (1931–35) is reprinting and will be ready during 1957. These guides are invaluable for all those interested in the dance, and especially for the dance research student. Orders should be sent to The University Press, Stadium Building, University of Florida, Gainesville, Florida. The price of the latest volume is $7.50.

CHOREOGRAPHIC FESTIVAL ?

The revue *Rive d'Azur* published for 44 years in Monte Carlo, has recently made an excellent suggestion in an article by the well-known writer Olivier Merlin. The idea, which Ballet Today cannot help but support, is to establish at Monte Carlo a Festival of Choreographic Art similar to that of the Cannes Film Festival, and the Festival of Dramatic Art in Paris.

BALLET TODAY

Published and Edited by Estelle Herf

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DIARY

SADLER'S WELLS BALLET AT COVENT GARDEN

17th	Jan.	Thurs.	(eve)	*Coppelia*, (Jackson, Doyle)
19th	,,	Sat.	(mat)	*The Prince of the Pagodas* (Linden, Hynd)
,,	,,	Sat.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
21st	,,	Mon.	(eve)	*The Prince of the Pagodas* (Linden, Hynd)
22nd	,,	Tues.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
23rd	,,	Wed.	(eve)	*The Sleeping Beauty* (Grey, Chatfield)
29th	Jan.	Tues.	(eve)	*Sleeping Beauty* (Nerina, Rassine)
30th	,,	Wed.	(eve)	*Le Lac des Cygnes* (Fifield, Blair)
1st	Feb.	Fri.	(eve)	*Le Lac des Cygnes* (Jackson, Somes)
2nd	,,	Sat.	(mat)	*Le Lac des Cygnes* (Nerina, Rassine)
4th	,,	Mon.	(eve)	*Les Sylphides, Les Patineurs, The Firebird* (Nerina)
7th	,,	Thurs.	(eve)	*The Lady and the Fool, Les Patineurs, The Firebird* (Nerina)
9th	,,	Sat.	(mat)	*The Prince of the Pagodas* (Linden, Hynd)
,,	,,	Sat.	(eve)	*The Prince of the Pagodas* (Beriosova, Blair)
12th	,,	Tues.	(eve)	*Le Lac des Cygnes* (Grey, Chatfield)
14th	,,	Thurs.	(eve)	*Le Lac des Cygnes* (Beriosova, Chatfield)
15th	,,	Fri.	(eve)	*Sylvia* (Nerina, Rassine)
18th	,,	Mon.	(eve)	*Sylvia* (Grey, Chatfield)
20th	,,	Wed.	(eve)	*Les Sylphides, Les Patineurs, The Firebird* (Fonteyn)
23rd	,,	Sat.	(mat)	*Sylvia* (Linden, Blair)
,,	,,	Sat.	(eve)	*Sylvia* (Fonteyn, Somes)

SADLER'S WELLS THEATRE BALLET ON TOUR

W/c.	Jan.	14	*Essoldo, Brighton*
,,	,,	21	*Memorial Theatre, Stratford-on-Avon* (2 weeks)
	Feb.	4	*Arts Theatre, Cambridge*
,,	,,	11	*Pavilion, Bournemouth*
,,	,,	18	*The Grand, Wolverhampton*
,,	,,	25	*The Gaumont, Southampton*

FESTIVAL BALLET AT STOLL THEATRE LONDON

Mon., Jan. 14, Tues., Jan. 15, Wed., Jan. 16 (5.15 and 8) *Coppelia*
Thurs., Jan. 17, *The Nutcracker* (Full Version) *Etudes*
Friday, Jan. 18, *The Nutcracker* (Full Version) *Etudes*
Sat., Jan. 19 (5.15) *Swan Lake* (Act 2) *The Nutcracker* (Full Version)
Sat., Jan. 19 (8 p.m.) *The Nutcracker* (Full Version) *Etudes*

ON TOUR

W/c.	Feb.	4	*Davis Theatre, Croydon*
,,	,,	18	*The Hippodrome, Golders Green*
,,	,,	25	*The Hippodrome, Brighton*

NIJINSKY SCORES

Ann Hutchinson is at present assisting Mme. Nicholaeva Legat in organising the manuscripts on the Nijinsky notation system. Little is known of the exact workings, but if these scores such as *L'Après Midi d'un Faune* which is in the British Museum, can be reconstructed, they will without doubt be of great historical value.

LORD MAYOR'S FUND

Frederick Ashton arranged and organised a special performance given by the leading members of Sadler's Wells Ballet, Sadler's Wells Theatre Ballet, Festival Ballet and Ballet Rambert which was held at the Sadler's Wells Theatre on Monday, December 10th, in aid of the Lord Mayor of London's National Hungarian and Central European Relief Fund. Amongst the artists taking part were Alicia Markova, Margot Fonteyn, Michael Somes and Anton Dolin.

FESTIVAL BALLET ON B.B.C.

Anton Dolin and Margaret Dale, now a B.B.C. Television producer, formerly a dancer with the Sadler's Wells Company, specially adapted *Casse Noisette* for television during December. The last time we saw Festival Ballet on television was on Eurovision link from Monte Carlo at the Gala Performance in honour of the wedding of Prince Rainier and Miss Grace Kelly. In *Casse Noisette* Belinda Wright dances the role of the Sugar Plum Fairy, John Gilpin the Prince and Maureen Webster takes the part of Clara. With this ballet Margaret Dale has therefore produced three Tchaikovsky ballets this year. Margot Fonteyn and Michael Somes with the Sadler's Wells Ballet in *Sleeping Beauty* in April, and *Swan Lake Act II* with Galina Ulanova and the Bolshoi Ballet in October.

CORRECTION

In last month's issue we stated that *Vision of Marguerite* was created by Ashton for Fonteyn and that Belinda Wright took over the role during Fonteyn's illness. This is incorrect, Fonteyn never danced it. It was created for Markova who was the first to dance it when with Ballet Rambert. Later it was revived for Festival Ballet, and it was with this Company that Belinda Wright danced the role.

YOUNGEST DANCER

Sally Judd, who has joined the corps of Festival Ballet, is the youngest member of that Company.

NEW BOOK

Copies of Serge Lido's new book, *Ballet No.* 6, can now be obtained from A. & C. Black, 4, Soho Square, London, W.1, price 35*s*.

BACKSTAGE

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BACKSTAGE PHOTO

Three delightful Spanish beauties from the José Greco Company. Seated: Flamenco singer and dancer, Rosario Caro. Standing: dancers Eulalia Uya and Pilar Parra. Photo: Helen Scotland.

THE CATERPILLAR

David Benn, BALLET TODAY feature writer and until recently our correspondent in Madrid, told me an amusing story about Eulalia and Pilar. After the show in Newcastle they entertained some students with singing and dancing. This went on until one-thirty a.m. and was only discontinued when angry banging noises came from the next floor. He apologised to the dancers for keeping them so long seeing that they must have been tired after the performance, but they assured him that they danced because they had a " gusanillo " (small type of caterpillar) inside them which made them dance all the time to pacify it. The next day David was cornered by an irate neighbour who wanted to know if he was responsible for " that disgusting clatter last night ". On learning members of Greco's Company had been dancing his annoyance faded and he demanded to know why he had not been asked in to enjoy the fun.

BOLSHOI FILMS

Twice during one week the Bolshoi Company worked through the night, after the fall of the curtain on their performances, in order that a record be made of some of their productions before they left London. The first occasion saw the filming of *Giselle* in its entirety at the Royal Opera House, and on the second filming, at the Davis Theatre, Croydon, excerpts from seven items, which included *The Fountain of Bakchisarai*, *Walpurgis Night*, *Don Quixote*, and *The Dying Swan* were shot to constitute the latter part of a two-hour film in colour. Ulanova appears in *Giselle* and *The Dying Swan*. It is hoped that the film will be released early in the New Year, in London.

SPRING FESTIVAL

An International Ballet Festival is to be held in Cologne this Spring and invitations to send ballet groups for the occasion are being extended to the Sadler's Wells Theatre Ballet and the Paris Grand Opéra Ballet.

BALLET IN GERMANY

Walter Gore is now in Germany working on a new ballet, *Journey into the Night*, to be premiered at the Schauspielhaus in January. Music by Debussy, decor by Heckroth, with Fris and Kzochermann as leads.

DEATH OF CAMILLE DE RHYNAL

It is with deep regret that I have to announce the death of Camille de Rhynal at his home in Nice on 26th November. M. de Rhynal was for many years associated with ballroom dancing, and as President of the Federation Internationale de Danse made their motto, " Friendship in Dancing ", his life interest. Many were the demands on his time and whether it was for adjudication, presentation of prizes, production of his own ballets at the end of season shows for the schools, or as a writer for the dance press, Camille never spared himself, and the dance world has lost a good friend.

The interment took place in the family's private tomb in Paris.

BIND YOUR MAGAZINES

There are a few binders still available, price 11/6d., from Ballet Today Office. Each binder will take 24 copies of the magazine, opens flat at any page and any copy can easily be removed.

FIRST VISIT

Peter Daubeny has announced that the first event of his 1957 International Season is to be the visit of the Polish State Dance Company Mazowsze (pronounced Mazofcha) opening on 21st January at the Stoll Theatre, London, for a limited season This company of 100 dancers and singers will fly direct from Warsaw, having completed a tour of Poland and successful appearances in France, Germany and China. It will be their first visit to this country.

NO HONOURS

As we go to press in January each year I keep space open within these columns hoping that I shall be able to record public recognition by the Queen of some of the hardworking, talented and modest people in ballet who have given so much pleasure to others, and done so much to foster British prestige at home and abroad in their own sphere of art. I can name three whose inclusion in the New Year's Honours list would be recognised as only a just reward for a lifetime of endeavour — Alicia Markova, Frederick Ashton and Anton Dolin. There are others of course—David Webster did a magnificent job of work in his handling of the delicate situation which arose prior to the Bolshoi visit. Diplomats have been honoured for far less than these people have achieved. I hope it will not be too long before this fact is recognised in the right quarters.

THANK YOU

I would like to express my thanks to the many readers, dancers and choreographers who sent me their greetings for Christmas and the New Year. With my postbag growing heavier daily I cannot acknowledge them all personally as I would like to do, but I am deeply grateful just the same. I wish you all a happy and prosperous New Year.

News from

HUNGARY

THIS is the last photograph taken of Vera Pásztor prima ballerina and her husband and partner Ernö Vashegyi before they fled from Hungary into Vienna. It shews them as the Princess and the Prince in the *Wooden Prince* which was performed at the 1956 Bartok Festival Budapest in the State Opera, together with *The Miraculous Mandarin* (reviewed in our October issue).

The story is of a Princess who lives in a fairy castle in the woods. Spoiled and selfish she knows no real feeling. A young prince enters the wood and falls in love, but to win the princess he has to struggle with the forces of the woods. The Fairy of the woods awakens nature against him. He wins the approval of the Fairy, but to gain the attention of the Princess he carves a wooden Prince. The Princess falls in love with the wooden image and the Fairy instils life into it. When the Princess realises the wooden prince has no heart she turns towards the real Prince and the entire wood celebrates their happy wedding. This ballet has been performed several times in Hungary but this production was the mutual work of Ernö Vashegyi and Gyula Harangozó, on the score of Béla Balázs, costumes and decor by Gusztav Olah.

ITALY

THE E.N.A.L. of Rome, an association interested in aiding Italian workers, is to be congratulated on producing the ballet *Homage to Valzer* at the Eliseum Theatre for three days during November. Star dancers from the Opera House Rome took part.

The work consists of seven parts with music by Weber, Busoni, Mozart, Vlad, Stravinsky, Chopin and Strauss, and has been well received. The cast included danseuses: Radice, Del Vento Matteini, Pacciarelli and Roffi, and danseurs Lauri, Kollner, Morucci and Zappolini, The dancing generally was of a high standard and the rôles well interpreted. Choreography is by Aurelio Milloss, who has also been engaged for the next ballet season at the Opera House Rome.

CORSI

CANADA

THE Royal Winnipeg Ballet in announcing performance dates in Winnipeg commencing December 10th and ending January 23rd, gave the repertoire for the season as follows: *Roundelay*, *Le Jazz Hot*, *The Dying Swan*, Grand Pas Hon-

grois from Act II of *Raymonda*, *Pasticcio*, *The Comedians*, *Cirque de Deux*, *Dance of the Sabra*, Grand Adage from Act II of *The Nutcracker* and *Clasico*. The personnel of the Company is Mrs. Betty Farrally Artistic Director, Robert Drumm Musical Director, Miss Ruthanna Boris Prima Ballerina, Frank Hobi Premier Danseur, Marina Katronis, Marilyn Young, Paddy McIntyre, Alfa Liepa, Paul Sutherland, Beverley Barkley, Marsha Wardall, Bella Sholom, Margaret Grant, Kit Copping, Virginia Wakelyn, Sonia Taverner, Ted Patterson, Lawrence Haider and Lawrence Gradus.

Also during December they appeared at the Arts Festival held at the University of Manitoba. In February the Company leaves for a tour of Western Canada, which will include the cities of Vancouver and Seattle.

RUTHANNA BORIS — Prima Ballerina FRANK HOBI — Premier Danseur of THE ROYAL WINNIPEG BALLET COMPANY

FRANCE

ON Friday, November 16th, the annual examinations of the Ecole de Danse were held at the Théâtre National de l'Opéra. All classes of the school, that is to say, the deuxième quadrille, the premier quadrille, the coryphées, the petits sujets, and the grands sujets participate in these examinations. Premières danseuses and star dancers do not take part.

The adjudicators included Mr. Georges Hirsch, General Administrator of the Théâtres Lyriques Nationaux de France, Mr. H. Bondeville, Director of the Opéra, and Serge Lifar, Mlles. Lafont and Solange Schwartz stars of the Opéra. Leonide Massine was a guest examiner.

On the whole, the examinations did not reveal anything outstanding in the section for girls. 75 people took part in the examinations and of these 45 were girls. For these, the set pieces were the *Waltz of the Little Dog* from the *Suite de Danse* of Chopin and the variation called the Flute from Lalo's *Suite en Blanc*. For the men the set pieces were the Warrior's solo from the ballet *Entre Deux Rondes* by Samuel Rousseau and Serge Lifar and the man's variation from *Suite en Blanc*. The individual test for each dancer consisted of one purely technical variation and one exercise in interpretation.

The examinations lasted nine hours. It seemed to me that the best classes among the girls were the coryphées and the petits sujets. The grands sujets (Harald Lander's class) were disappointing, with the exception of Mlle. Motte, an accomplished technician, and Mlle. Vauchelle.

This year, the men seemed better than the girls on the

(*continued on next page*)

Meet our Contributors

FERDINANDO REYNA, born at Turin (Italy). Studied literature and aesthetics at the University of Turin and in Paris. Professional journalist, critic of music and ballet, he writes for:—

Ballet Today (London)
La Danse (Paris)
La Scala (Milan)
La Nacion (Buenos Aires)
La Scena illustrata (Florence)
Ballet (Buenos Aires)
Tancmuveszet (Budapest).

F. Reyna is *Vice-President* of the Association de la Presse Chorégraphique de Paris.
Committee member of the Association des Ecrivains et Critiques de la Danse, Paris.
Director, with Pierre Tugal, the founder President, of the Centre International de Documentation pour la Danse (recognised by UNESCO) (Paris).

WORKS

Aux Pieds du Mur (Poems) Orfini ed. Gênes 1939.
Des Origines du Ballet, published by Tallone, Paris 1955.
F. Reyna has just completed Histoire critique du Ballet en Italie from the early days up to the present.
Nietzsche, Philosophe de la Danse (an essay) is in preparation.

FRANCE — *Continued from previous page*

whole. MM. Ariel, Lebertre, and Roussel (deuxième quadrille) gave very interesting performances and the technique of MM. Labisse, Lefèvre and Sarelli (grands sujets) who are making great progress, was exceptional. In this same group, the already trained dancers MM. Descombey Duthoit and Herault shone by virtue of their vigour and presence.

Mr. Michel Georges-Michel, author of such celebrated novels as Les Monparnos and chronicler of the Ballets Russes with Serge de Diaghilev from the early days, has just been elected as President of the Association des Ecrivains et Critiques de la Danse in succession to the late Pierre Michaut.

René Bon, the well-known star dancer, is soon to open a dancing course in Paris.

Birger Bartholin, choreographer of the Royal Opera House in Copenhagen, has inaugurated his special course for professional dancers at Mme. Vala Bovie's Académie de Danse in Paris at the Salle Pleyel, an organisation under the artistic direction of M. Jean Silvant, the dance critic. Many personalities were present at the opening; the cultural attaché of the Danish Legation, the Marquis de Cuevas, Princess Bibesco, Rosella Hightower, star of the de Cuevas ballet, Vladimir Skouratoff, Christiane Vaussart and Madeleine Lafon stars of the Opéra as well as many representatives of the French and foreign press.

Serge Golovine was unable owing to illness to rejoin immediately the Grand Ballet du Marquis de Cuevas which has left for South America. Now he has recovered and has just flown out to the company.

Solange Schwartz, the great star of the Opéra will give two farewell performances in January.

FERDINANDO REYNA

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AMERICA

Continuing Hope Sheridan's Report

THE Danes' *Coppelia* was quite unlike any versions I had ever seen before. While there have been many productions around hereabouts for these past twenty years, by far the most grotesque is the one performed by the Danes. It is also, perhaps, the closest to Hoffman's tale itself. Franz and Swanilda simply form motivation for the character of Coppelius to be played to the hilt. He is not a doddering old man but a strangely pathetic figure built of rags and illusions. *Coppelia* as the Danes play it has lost much of its verve and dash. There simply does not seem to be enough fun and dancing in it. Inge Sand, while a charming Swanilda, and a very doll-like Coppelia is, nevertheless, one of the most unmusical dancers I have ever seen on stage. Fredbjorn Bjornsson is an excellent Franz, boyish, natural and a fine dancer, a rare combination. I'm a little surprised at the liberties taken with the variations, particularly with Swanilda's. Niels Bjorn Larsen is superb as Dr. Coppelius. Poul Vessel lends excellent support as the Burgomeister.

The two Fokine pieces, *Petrouchka* and *Chopiniana* came as a distinct disappointment. *Petrouchka*, for all we had been promised by the programme notes, turned out to be one of the sorriest performances I have ever seen, with the possible exception of the shambles trundled around by Ballet Theatre these last years. The main trouble seems to lie in the national tenor of the ballet. Surely this is a germano-nordic *Petrouchka*, but not a Russian one. The fair scene, while it is a genuine fair scene, has neither the effervescent gaiety of a Russian folk holiday nor the ominous undertone of tragedy which the music belies. The fine work on the part of the corps in the crowd scenes is the ballet's only saving grace. Kirsten Ralov makes a wooden doll character out of the ballerina, lacking entirely the heartless, vulgar qualities given the role by say a Toumanova or Baronova. Borge Ralov in the title role is pure ham and displays little understanding of the role's subtleties. Of the three principals, Niels Bjorn Larsen is easily the most acceptable performer on stage. His Charlatan, at least, is machiavelian.

Chopiniana which the Danes claim was staged for them in 1925 by Fokine himself bears only the remotest resemblance to the early *Les Sylphides* set for Ballet Theatre by Fokine in 1930. There is an odd sort of athleticism in the Danish version which is not in keeping with Fokine or the standard Danish repertoire. While all the principals work hard, it is only Henning Kronstam who approaches any of the musical quality so dear to Fokine. Ruth Andersen's Prelude is quite acceptable as is Kirsten Simone's Waltz. The programme tells the tale; "Production; Michel Fokine by Borge Ralov." Enough said.

Vittorio Rieti's orchestration of themes by Bellini for Balanchine's *La Sonnambula* is a real piece of fine musicianship. It warrants far more performances than it sees on local boards. For *Night Shadow*, or *La Sonnambula* as the Danes call it, is a masterwork strong enough to withstand the difficult test of restaging. There are subtle changes in the production as well there might be in any performance by a group dancing a work not set for them by its creator. Whether the changes in accent are a result of John Taras' translation (and a very good one it is) or the Danes natural inclination to shift an accent from the musical to the dramatic, we shall never know. *Night Shadow* was Balanchine's rare blend of the musical and the dramatic. The story, however mystical and tenuous, was not allowed to tarry for longer than the perfect moment, swept on by a rippling quadrille-like undertone whose urgency propelled its characters toward their fate. *Night Shadow* had the mercurial swiftness of a knife, all the abruptness of an unfinished chord and all the hauntingly lovely stealth of a spring fog. We left the theatre sometimes wondering if this had really been a shadow play and not a story read somewhere long ago, reawakened by a breath of wind-like memory. *La Sonnambula* lacks the musical magic of Balanchine and all the fey qualities that accompany such magic. Most noticeable of the changes are a certain retarding of pace, the slowness of the new variation for Harlequin, the absence of the final closing gesture of wonderment on the part of the guests. Kjeld Noack, Mette Mollerup, Henning Kronstam and Kirsten Simone give fine performances as the principals. Particular bouquets once again go to Henning Kronstam who seems to be the only musically aware dancer the Danes possess.

Konservatoriet, the first act of a long Bournonville ballet with music composed and arranged by Paulli, has been set by Frank Schaufuss and Hans Brenaa. *Konservatoriet* is a vignette of a Paris ballet school in the early days of the 19th century, so the programme notes tell us, at a time when Bournonville's father sent him to Paris to study with Vestris. The style is a careful preservation of the 18th century style, "preserved as nowhere else in the world," according to the programme notes. This is hardly true since there have been many influences upon the ballet itself. The transition from the hands of one generation of dancers to another is a prismatic change in itself; not to mention the fact that there were in France of that era, Italian influences. Mona Vangsaa, Kirsten Ralov, Stanley Williams, Ankar Orskov, Fredbjorn

on the Royal Danish Ballet Season

Bjornsson, Ole Suhr, Verner Andersen and the corps de ballet perform a series of pretty solos and group numbers.

Graduation Ball, as performed by the Danes, is not lacking in a single detail. It's not even lacking in zest, but somewhere along the line a special sort of flavour is gone . . . some of the sheer devilry or wistfulness that can be understood and supplied by a sufficiently mature American or Russo-American company. The Danes make up for their shortcomings by really superb mime and sheer fun. Honours go to Inga Gotha and Svend Erik Jensen as the Principal and the Old General, then to Inge Sand and Fredbjcrn Bjornsson as First Junior Student and First Junior Cadet, respectively. Henning Kronstam as the Drummer is excellent as is Mette Mollerup in the Impromptu. The Mazurka Coquetry between the Principal and the Old General is a joy. Never has it been done with such care. The Danes dance the finale like mad and somehow everything seems to work itself out alright.

I've saved *Romeo and Juliet* for last. Gems are supposed to be worth waiting for and this ballet is a gem, a real one. Perhaps, inspired by a strong, moving, almost romantic score by Prokofiev, Ashton has composed one of his finest works. *Romeo and Juliet* is a superb combination of mime and dancing; always musical, always in good taste, sometimes possessed of moments of sheer choreographic genius. The high points of the ballet form two groups; the first, composed of two separate pas de deux; the second, composed of three separate moments for ensembles. The balcony scene and the morning aubade or farewell surely must be classified as high points in anyone's choreographic level. The subtle ageing of the lovers between these interludes as exemplified in the two pas de deux is really a stroke of genius. Ashton never forces, nor does he make an overt gesture. What a pleasure it is to see so much told in terms of dancing.

The second group, that of the ensembles, contains three fine examples of work (1) for the three intruding Montagues upon their entrance to the Capulet ball (I haven't seen such virtuoso choreography for men in many a year) (2) Mercutio's superb character variation with the attendant jeunes filles at the ball (really a remarkably penetrating vignette told with mercurial flash); (3) the dance of the troubadours and flower maidens before the drugged and sleeping Juliet. (What a winged flight of fantasy . . . to waken Juliet . . . no, to *coax* her back from dreaming sleep to wakeful day with music, dance and flowers. This tiny sequence alone is worth the price of admission.)

Structurally the ballet is well designed. Mime and dancing flow one from the other without those static moments to which most full-length ballets are so often subject. Ashton seems to have mastered the art of making each action, divertissement, solo, pas de deux, ensemble or crowd scene grow and develop from the natural soil of its immediate dramatic moment. Hence little is out of context, nothing foreign to the music. It appears to be a new conquest for Ashton, but this is deceptive for we can see this trait growing in an older work done for the New York City Ballet and called *Picnic at Tintagel*. Ashton is lucky to have had as his workshop tor *Romeo and Juliet* a company whose attention and love of mime make for a full and rich tapestry against which the tale of the two star-crossed lovers may spin itself out. He is equally lucky to draw such fine dancers as Henning Kronstam, Frank Schaufuss, Niels Bjorn Larsen, Kjeld Noack and Mona Vangsaa in lead roles. Kronstam as Romeo and Schaufuss as Mercutio are brilliant. Mona Vangsaa is as yet a tentative Juliet, youthful and hesitant. The other side of the pendulum has yet to appear. Scenery and costumes by Peter Rice provide a tasteful background. *Romeo and Juliet* is a major addition to the world ballet repertoire, the Danes and Ashton may well be proud of it.

HOPE SHERIDAN

MONACO

THE National Festival in the principality of Monaco on November 19th provided an opportunity for the Opéra of Monte Carlo to link up again with its tradition as a source of choreographic works. Two new ballets were presented on this occasion, *Entre Cour et Jardin* and *Suite New-Yorkaise*, both by John Taras. John Taras is a choreographer who has matured slowly. His first works with the exception of *Design for Strings* had neither form nor colour. But he was right to persevere. He has become distinguished and the fruits of his talent have gained character.

He was able to give a poetic and pronounced picturesque quality to *Entre Cour et Jardin* which originally was only a straightforward divertissement. In this he was helped by the excellent decor of André Levasseur and a team of picked artists. This ballet has established the youthful fame of Marie-Claire Carrié who is far and away the most outstanding classical dancer of the younger generation and no less of Milko Sparemblek an established artist with a sure technique. Veronika Mlakar, another star with a strong personality, the well-known Claire Sombert as slender as a reed, and the noble and powerful Milorad Miskovitch complete the cast.

The second ballet *Suite New-Yorkaise* is a modern creation. It is mainly composed of dancing in the American style. Colette Marchand makes of it a dazzling spectacle and performs the humorous choreography to perfection. Her partner Vassili Sulich is a discovery. He seems to have found in this type of work the style which suits him. Mention must be made of Natasha Tarova and Arthur Plasschaert who are great artists although still comparatively unknown to the general public.

The scores of the ballets were written by Richard Blareau for *Entre Cour et Jardin* and Avenir (a curious Christian name in French) de Monfred.

JEAN COQUELLE

Meet our Contributors

JEAN COQUELLE. A professional journalist, and French feature writer for Ballet Today.

A pupil of Leó Staats (former ballet master at the Opéra) for five years. His work was interrupted by illness, which gave him the chance to continue his general studies until 1950—literature, psychology, history of the Dance. This he says "he pursued with much dilettantism and disorder".

He returned to the Dance in 1951, to create a little ballet Company which died at birth. He then joined he French review *Toute la Danse* when it was first published in May 1952, and became its editorial secretary. Later he left this magazine and joined *La Danse*, another French review which started up under the direction of Guy George Duret, but has also resigned from this post.

Jean Coquelle now writes for *Rio Ballet* (Brazil), *Art et Danse* (France), *The French Journal of Brazil, The Parliamentary Review* (Paris). *Orpheus, Dance Observer* (U.S.A.), etc.

Possessor of a wicked wit, his articles are controversial and his reviews not always popular, but . . . " in spite of everything," he says, " he numbers dancers amongst his friends."

He is seen here with some of the dancers. Front row left to right: Ivan Dragadzé who was originally with Festival Ballet and is now with the de Cuevas Company as a soloist, Tania Ouspenska, première danseuse at the Opéra de Liège, Anne Marie Coralli, also with de Cuevas. Back row left to right: Jean Coquelle, and René Bon, star of the de Cuevas Company.

LONDON BALLET MONTH

By

A. V. COTON

FESTIVAL BALLET AT THE STOLL

FESTIVAL Ballet's winter season at the Stoll Theatre opened on December 19th when the benefits and disadvantages were immediately apparent. The company offers four ballets in a four-week season; their best spectacular dance work *Etudes* backed by full-length *The Nutcracker* and *Coppelia*, and a fresh production of Act 2 of *Swan Lake*. The belief that children will clamour in their thousands to be taken to *The Nutcracker* (because of its seasonal appeal) has to be weighed against the fact that this is an old-ish production which looks tired, poorly set, and has come to be the worst lit of the company's works; it at least deserved a freshened look for this season, which it certainly did not have on its first performance. It was made enjoyable—in parts—by the best of the dancing of principals and soloists; the corps-de-ballet never seemed to get going in any of the ensembles.

This, however, was on the second programme when the new *Swan Lake* was on view. The set for this, by Loudon Sainthill, is yet another variation on the customary theme—autumnal lakeside, distant dreamy mountains, a chilly atmosphere—but the designer has managed to give it some distinct new quality; the first performance, with Toni Lander and Flemming Flindt as principals, was danced with that contained smoothness and technical sureness that we now expect from these Danes. It was without dazzle or obvious brilliance but was wholly satisfying—danced and mimed with authority, ease and completeness.

The *Coppelia* production had been shown at the end of the Royal Festival Hall season last summer but was new to most of its audience here. A free adaptation by Harald Lander, it took liberties with the twists of the story and with some of the established old choreography —liberties which, on the whole, were an attractive freshening. But there seemed nothing gained from abandoning the divertissements of Act 3 and making the centrepiece of this act a pas-de-deux for Swanilda and Franz to the *Dance of the Hours* music. On the other hand the new ways in which the choreographer kept the story light in heart and light in weight seemed suitable to the talents of the company, particularly the principals. Swanilda is no longer a dumb, farmer's daughter, but a pretty, scheming, popular flirt who is determined to have—and to hold—Franz, much the most eligible man around. What has gone is the air that used to accompany the ballet, making it an over-obvious 19th century romantic comedy; now it is a 19th century period ballet with a lot of modern freshening of the characterisations. This, incidentally, is no striking novelty for the Danes have been doing it in approximately this version for some time in Copenhagen. Whether it was the surprise of seeing the company again at the Stoll after all those recent seasons on the limited stage at Royal Festival Hall, or something to do with the company's present state of health—certainly all the performances, though with the best roles danced as finely as in any recent season, lack that air of sureness, attack, and excitement that the company had until recently.

Belinda Wright is the " new look " Swanilda, and if she seemed to overdo the pertness and gaiety a little, she brought a wonderful and truly comic vivacity to the Workshop Scene; many ballerinas try too hard for the delicate pathos attainable in this act, but Miss Wright plays every situation for the maximum of comic effect and gets it without once touching vulgarity or silliness. Once she has seen through Dr. Coppelius' game she never relaxes her campaign to thwart, tease and torment him to the limit—with the object of winning back her fiancé and exposing the old man's vain posturings and pretences.

WHERE THE RAINBOW ENDS

That hardy annual, *Where the Rainbow Ends* still has enough resemblance to a true pantomime to please the larger part of its child-audience, and its ballet can be a highly pleasurable event for the adults accompanying them—but not very easily in the version now offered. Once this was created by John Taras, but the present version (the work of Keith Lester) looks as much like Fokine-and-a-lot-of-water as surely as the orchestra made the music sound like Tchaikovsky-and-far-too-much-water. Miss Markova had little to do (yet this is precisely the *genre* of dancing at which she has always excelled) and she appeared to have not much heart for it.

JOSE GRECO AT FESTIVAL HALL

José Greco with his Spanish Dancers, at Royal Festival Hall, makes perfect use of a stage-space never intended for big dance spectacle. Ingenious sets by Disley Jones are fluently lit by Michael Northen to produce effective stylisations of many different Spanish scenes; the company gives a splendid dance show and its leader knows how often to appear, and how much to let the others have their heads, keeping himself in the background for just the right amount of time. Here one feels that the dancers come to intrigue, please, amuse and excite us with their dancing; just that. With any other Spanish company one senses too keen an air of commitment to the idea of the " Art of Spanish Dancing "; whereas here these people take both the art (as well as the technique) for granted, and let rip with all they've got in order to excite and interest us. It leads to whole epics of bravura dancing and singing; the comedy is played all out and emphatically; the few really solemn numbers are given with precise elegance and the right seriousness. Perhaps this is one way of saying that this group has, all round, a better level of performance than any other similar group we have seen lately; certainly it has a wide variety of each sort of talent used in Spanish work. It's secret is, simply, that it *really* is a company, unified, well-moulded, superbly rehearsed; and not a group of good and less-than-good performers making a framework for a great master-dancer.

Rosario Caro sings and acts brilliantly, Lola de Ronda is elegantly beautiful in all her movement, the males attack like bullfighters—with cunning, boldness and complete confidence in their technical ability; which, in this case, is to dance until they drop from exhaustion. The heart-stealer is a perfect gamine-type teenager, Pepita Sevilla, who acts, dances, sings like a courageous robin with a sore throat, makes eyes and jokes in the same moment, and generally brings in the air of a raucous, healthy, rowdy, good-natured Spanish streetful of lively and living human beings. Altogether, the best *dance entertainment* that's been in London for many a day.

THE PRINCE OF THE PAGODAS

The New Year opened with the production of *The Prince of the Pagodas* at Covent Garden, a 3-act ballet by John Cranko with a score by Benjamin Britten—a work which defies criticism to almost the same extent that it defies analysis. (This may be only another way of saying that it is so weak in so many of its parts that one is amazed that it holds together as well as it does). Its story contains elements of the Lear-Cordelia situation, of *The Sleeping Beauty*, of many other ballets by Cranko; John Piper designed the scenery and Desmond Heeley the costumes.

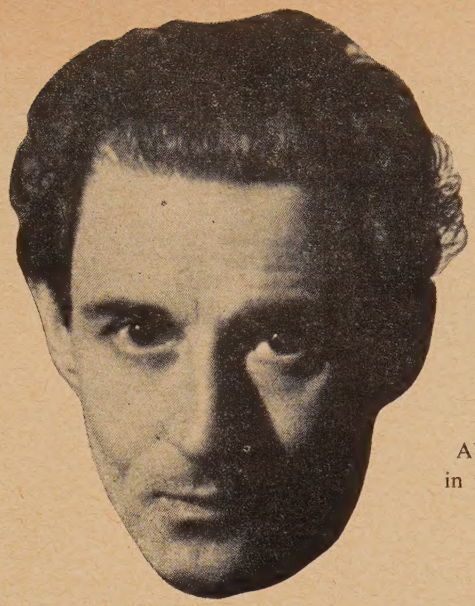
The story is of a fairy-tale Emperor with two daughters, one his favourite, the other the despised and neglected younger child. The Prince of the Pagodas sends a gift to the Emperor's Court which persuades the younger daughter, Belle Rose (Svetlana Beriosova), to journey to his kingdom. Here she is faced with a double test—the unsympathetic surroundings and the Prince's disguise both serve to confuse and terrify her, and the story never makes clear why the Prince has to spend much of his time in the likeness of a salamander. However, Belle Rose submits to his guidance and he conveys her home again where they find the Emperor deposed and the cruel sister reigning; the Prince frees the Emperor from his cage, punishes the wicked daughter and so wins the love of Belle Rose. Her kiss has the magic effect of ridding him of his salamander personality, he is again a complete human being with whom she can fall in love and be happy for ever and ever. . . .

The strongest criticism that must be made is that the ballet fails to set, at the beginning, a convincing atmosphere of magic and unreality; the opening Court scene mingles too much purely naturalistic movement and too much gymnastic or parody dancing, so that we feel we are watching what is going to turn into a political satire. Of course, there may be undertones of political meaning in the way Mr. Cranko interprets the story for us through his choreography; but if so we quickly lose touch with the politics as we watch the seemingly endless and remorselessly clever dances. Far too much time is taken up with episodic and divertissement dancing which does not advance the story (though it fills the stage with exciting and colourful movement).

There is much fantasy, some dullness and even some vulgarity in scenery and costumes. The score, though never against the dancing, seems to have a life all of its own and never asserts itself to the full. Svetlana Beriosova and David Blair create with slight imperfections here and there, the two central characters. Leslie Edwards is the Emperor and Julia Farron the wicked daughter, and many of the company's young talents take advantage of the opportunities given here. But *The Prince of the Pagodas* needs to be seen several times in order that all its good points be fully appreciated.

A. V. Coton will review the new ballet *Prince of the Pagodas* more fully in next month's issue.

ANTON DOLIN on Gauging the Taste of the Ballet-Goer



Is classical ballet worked to death?

Should ballets depict the sordid side of life?

Can adverse criticism harm a ballet?

Does applause make a dancer self-satisfied?

ANTON DOLIN replies to these questions in this exclusive BALLET TODAY interview.

PROGRAMME PLANNING

SHARP divisions of opinion occur in the ballet world over the question of programme planning. While there are some who show a certain impatience at the perpetual repetition of the well-worn classics, others regard with horror the least departure from tradition, and anything " new " arouses the gravest suspicion. Then there are those who crave for novelty; but when a really modern ballet, up-to-date in theme, original in conception and treatment, is offered, they pounce upon it and tear it to pieces!

An impresario must almost be gifted with second sight to gauge to a nicety what the public really wants!

Yet evolution goes on. If creation is a sign of growth, 1956 deserves to rank as a landmark, for no other year in recent memory has produced so many original works that called for imagination and courage on the part of their creators. There is no lack of inventive talent among our young choreographers; but it requires a different, and more cautious, kind of courage to be an impresario and weigh up clear-headedly the possible loss that may result!

IS CLASSICAL BALLET OVERDONE?

" Is classical ballet, in your opinion, worked to death? How would the various companies fare if they reduced the production of these ballets to a minimum?" Mr. Anton Dolin was asked.

" I think a standard repertoire of classical ballets—*Lac des Cygnes*, *Sylphides*, *Giselle*, *Coppelia*, *Sleeping Beauty*, *Nutcracker*, and so on—is absolutely essential to a ballet company," Mr. Dolin replied. " Moreover, I am convinced that these are the ballets the general public want to see. Whether subsidised or not, a *good* ballet company can fill a theatre with these productions; it has been proved again and again. But notice the accent on ' good '. There is no doubt the British theatre-going public is becoming very knowledgeable about Ballet, and quite capable of distinguishing between a sloppy and a first-class performance. All companies need the classical ballet to give them backbone, to keep them up to the mark, and in my opinion the more completely they dedicate themselves to it, the better the box office returns will be. New works are essential, of course, but they are rarely money-spinners, even when both the critics and the public praise them. Take, for instance, our own productions of *Etudes* and *Napoli*. They were both big successes, but neither has proved a box-office attraction."

With reference to new works, Mr. Dolin was asked whether he thought the future of ballet lies in its depicting life in all aspects, both sordid and otherwise.

" No, definitely no," replied Mr. Dolin emphatically. " There is in my opinion no need to use the ballet medium to depict the sordidness of life. If we want that sort of thing we need only turn to our newspapers—they tell us plenty! The theatre is not the place for it—not if one is looking upon ballet as a cultural Art. Nor, in my opinion, is it a good educational idea."

ADVERSE CRITICISM AND THE BOX OFFICE

The conversation veered naturally at this point to the subject of criticism. On this too Mr. Dolin has very definite views. " Adverse criticism can only harm a bad ballet," he said. " To a good ballet it makes no difference. *We* know ourselves when a ballet is good or bad, and really are not so greatly influenced by Press opinions, because what is one critic's poison is often the paying public's delight. The public will follow a ballet company because of its personalities—and they will also go to see their favourite ballets. But in their hearts all dancers know that the way to keep faith with the public is to preserve their own integrity."

" In other forms of entertainment, adverse criticism often results in a play or a film having its ' run ' cut short. This does not seem to happen where ballet is concerned—a new item which roused no enthusiasm either with critics or the audience at its first presentation often remains in the permanent repertory. What is the secret?"

" I really would not know," Mr. Dolin said. " Take *Esmeralda*, for instance. I felt it was not a good ballet; and the criticisms were very adverse. It did not attract the public, and at the Festival Hall the ' houses ' were very bad. Yet it was a tremendous success in Barcelona! The classical *Sylvia* is a lovely ballet and it was much praised by the critics—yet it has never achieved the Box Office appeal that attaches to ballets like *Swan Lake*, *Sleeping Beauty*, *The Nutcracker* or *Coppelia*."

APPLAUSE AND THE ARTIST

" And what is your opinion of applause?" he was asked. " Does it act as an incentive to dancers—or does it make them self-satisfied?"

" I believe that applause is always an incentive, and the real artist knows whether his performance merits it or not. The idea that ballet should be treated as if it were a kind of religious service—and no applause—is ridiculous; solos and great pas de deux and virtuoso dancing are designed to meet the approval of the public. The obvious instinct is to reward with applause, and naturally the artist likes it."

WISHFUL THINKING FOR 1957

" If money were no object, what would you most like to do in Ballet during 1957?" was the final question addressed to Mr. Dolin.

" I should have many new sets designed and costumes made for Festival Ballet's existing repertoire, and mount a new production of *Swan Lake*, consisting of a prologue and two acts (not the four acts, as done by Sadler's Wells—I always feel that there the intervals are too long). I should revive *David*, the ballet Keith Lester and Poppoea Vanda did for me in 1953, and ask Jacob Epstein to design its sets and costumes! And I should ask Anthony Tudor and Agnes de Mille to create an entirely new work for the Festival Ballet company."

Next month: " It all began with Balletomania ". A pen portrait of Arnold L. Haskell, C.B.E., M.A., and some new photographs of Sadler's Wells School, of which he is Director.

A talk with Luisillo on the ancient folk dances and customs of Spain and their place in religion.

Photographs of John Cranko's new ballet *The Prince of the Pagodas*, in which Svetlana Beriosova and David Blair dance the leading roles specially created for them.

ALICIA MARKOVA

Two Epoch-making Years

in the life of

This Great British Ballerina

by

ELISABETHE CORATHIEL

left: A recent portrait by MIKE DAVIS

IN the wave of hysteria over our recent Bolshoi visitors, judgment went somewhat to the winds. We ought not to forget the great ones in our midst, especially Alicia Markova, who, scarcely younger than the fabulous Ulanova (but with no hint of decline in her physical and technical assets) enjoys all over the world a reputation quite equal to that of the Russian idol. With no more than justice, Markova has been described as Britain's première ambassadress of Ballet, and the time has come when in Britain, too, this fact should be more tangibly recognised.

Alicia Markova was prima ballerina at Sadler's Wells during that memorable key-year, 1934, when fifteen-year-old Margot Fonteyn (thanks largely to the depressed state of the exchequer!) got her big chance by being tried out as a 'prentice starlet.

It is true that Markova was also very young, and willing to give her services for very little, in return for the chance of dancing the most celebrated classical rôles and creating new ones in the succession of original works by young choreographers which the public very quicky demanded. But because she started her professional career long before she left school, Markova was already an established " box office draw ", and her name was one to conjure with in the early days of that mewling infant which later developed into Sadler's Wells Ballet. It was on her drawing power that Sadler's Wells largely depended for its existence during the precarious 1934-5 seasons, and we ought not to forget this, when weighing up British ballet's noteworthy achievements since then. Certainly the international circle of balletomanes outside Britain has not forgotten it, and their high esteem is reflected in the ovation Markova gets whenever she gives a guest season in the course of her world-wide travels.

The amazing extent of Markova's repertory in both classical and modern ballets is well-known in this country. Indeed, many a more fortunately-placed ballerina of some State-owned National Ballet would at her age be content to lapse into honourable retirement. Markova, on the other hand, has chosen precisely this time to create abroad a whole series of entirely new rôles, and her record for the last two years reads almost like a fairy tale. Not only has her old form lost none of its magic, but her new creations, so important and varied, have been acclaimed as the greatest things she has ever done.

This new page in her career started when she proceeded from the Festival Hall to the Metropolitan, New York, in February, 1955, for the new production of Gluck's *Orpheo*. She remained at this world-famous theatre throughout March and April of that year—three months as prima ballerina in all the operas and ballets.

There followed the anniversary season of the American Ballet Theatre, during which Tudor re-created *Romeo and Juliet*, to the music by Delius, for her; and the same season saw the production of the wonderful *Giselle* (Markova is by general consent the greatest Giselle now living).

A short holiday in May preceded her return for the B.B.C. Television programme, and at the beginning of July she went to Nervi in Italy for the International Ballet Festival, with Milorad Miskovitch as her partner. She spent the second half of July in the south of France with Ruth Page, who was busy creating the ballet of *The Merry Widow* for her. Then the rehearsals with the Marquis de Cuevas' company started (with a great Charity Gala thrown in!). This was the preliminary to the unforgettable season at the Champs Elysées, Paris, where she re-created Taglioni's rôle in *La Sylphide*.

From Paris she flew straight to Chicago, where the two sensational novelties, *The Merry Widow* and *Revenge* (based on the opera " Il Trovatore ") were launched. The former was such a success that Sol Hurok decided to present it for a run on Broadway, where it proved a smash hit.

Markova flew back to London in time to rehearse for the first commercial T.V. transmission of ballet (the Snow Scene from *The Nutcracker*). During this brief London interval she also managed to fit in the B.B.C.'s Tribute to Pavlova—which necessitated her mastering at short notice practically the whole of the great Anna's repertory!

February 1956 saw her back in Italy where she danced in the Scala Milan's brilliant production of *The Sleeping Beauty*; and this trip was followed by an air journey to Rio de Janeiro, where for two months she was guest-star of the Brazilian State Ballet, dancing a great variety of important rôles.

Then, not unnaturally, she felt she owed herself a holiday. But " Night of Stars " for the Actors' Orphanage cut it short, and several other charity shows intervened; then came the Llangollen Festival in July, and she had the new experience of dancing on an improvised stage in a great Tent Theatre which held 10,000 spectators. The trip to Monte Carlo which came after this was to have been a real holiday at last, but once again her kind heart was prevailed upon, and she danced before the Prince and Princess of Monaco in a great charity performance for the Red Cross which they honoured with their presence.

A new monthly series of ballet on Television started in August, and the anniversary performance of the Festival Ballet meant more rehearsals and hard work. Shortly before Christmas she managed to fit in another large-scale charity project, this time serving as the very active Chairman of the 37th Actresses' Ball, to raise money for an Ellen Terry Bed at Gosfield Hall (the new Home for elderly gentlefolk of limited means in need of a refuge and medical care) and provide Christmas toys for the Actors' Orphanage. Then came the brief Christmas Season of *Where the Rainbow Ends* at the Coliseum, in which her many admirers were delighted to see her once more working beside her old partner, Anton Dolin.

Markova's New Year starts off with a long list of waiting engagements—a Television Ballet Festival in Brussels and another at Wiesbaden towards the end of January among them.

Her opinion of British Ballet is that it can stand up well to any of the importations from abroad we have seen in London. She would like a little less hysteria on the part of enthusiasts—and a little more *informed* judgment in criticism.

Previous articles on the life story of Markova were published from August to November 1955. *This brings the story up to date. Previous parts* 1–4 *are still available from Ballet Today office, price* 1/6*d. each part.*

THE AMBASSADRESS OF BALLET

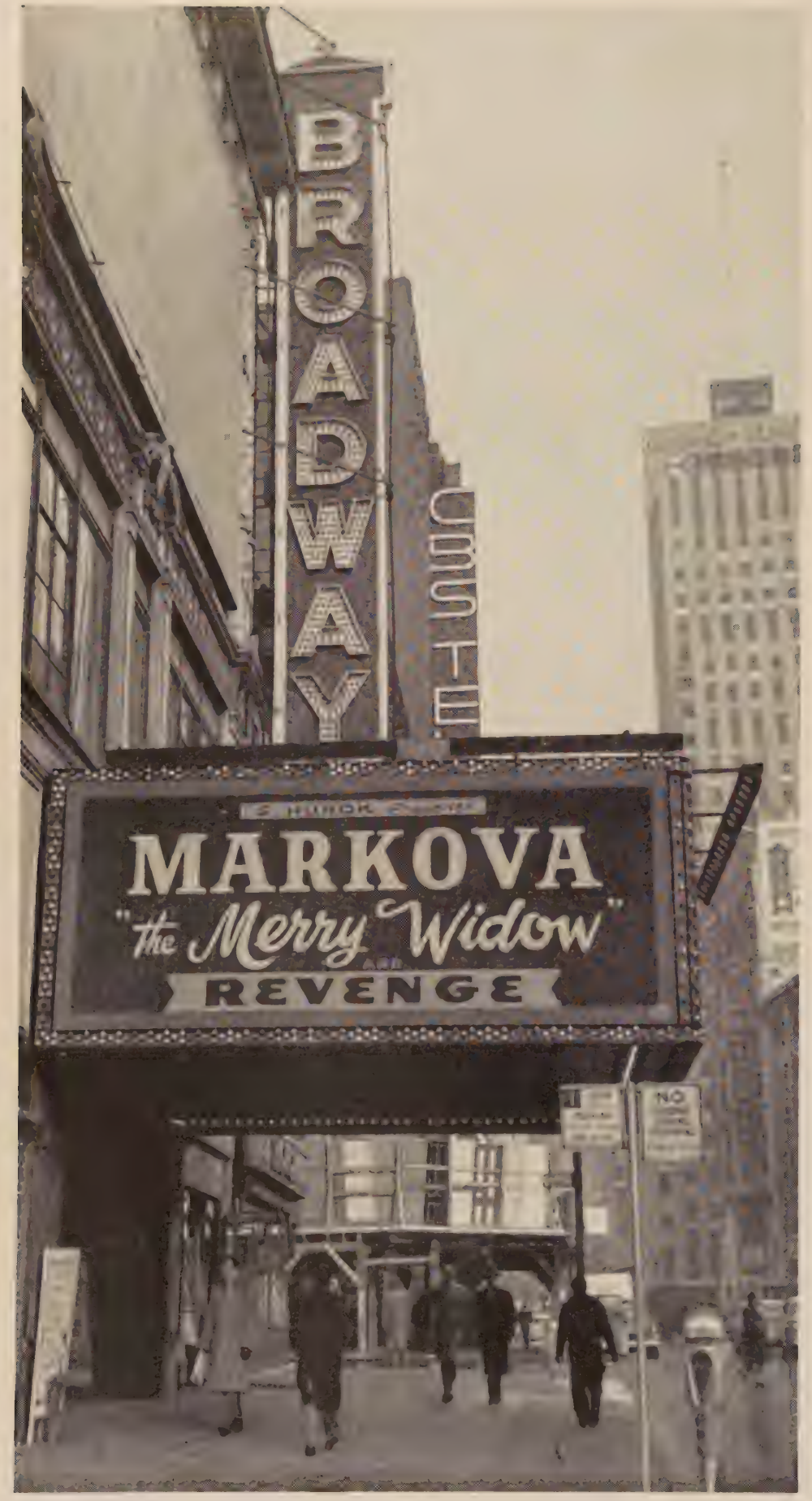
ALICIA MARKOVA

★

In these pages we can only shew a few of the cities in which Alicia Markova has danced, been welcomed and fêted during the past two years, but we think they will prove beyond doubt that the title "Ambassadress of Ballet" has been well earned.

left Markova's name in lights. Photo Impact.

NEW YORK *The Merry Widow at the Broadway Theatre*



MILAN Aurora's Wedding *with Guilo Perugini at the Scala Theatre*
Photo: E. Piccagliani

PARIS La Sylphide *at the Champs Elysées*
Photo: Studio-Lipnitzki

CHICAGO in Revenge *at the Chicago Opera House*
Photo: Studio Liseg

COPENHAGEN Giselle *with Erik Bruhn, and the Royal Danish Ballet*

RECEPTION *The Mayor greets Markova on her arrival in Rio de Janeiro*

PARTY *Murillo Miranda, Director of Municipal Teatro Rio, chats with Markova at a party given in her honour* Photo: Eveline

BOUQUET *Markova is presented with a bouquet when she visits the Ballet School of Municipal Theatre in Sao Paulo*

HOMEWARD BOUND *on the Queen Elizabeth returning to England from New York*

MEN IN BALLET

MILORAD MISKOVITCH

BORN in Jugoslavia, Milorad Miskovitch came to Paris in 1946, and at Mme. Preobrajenska's classes, which he attended regularly in those days, his good looks and presence did not go unremarked. One person who noticed him was Irene Lidova, who had a legendary flair for the discovery of talent, and this contact caused the young Slav to exchange the instinctive, excessive parts of his temperament for that in favour of the balance which is said to be one of the qualities of Parisian good taste.

Thenceforward he set himself to *dance* rather than to enrich his technique by means of brilliant exploits. This long study of himself (in spite of himself) has now attained its culmination.

Miskovitch takes great care of himself, mentally and physically. His distrust of the disorders provoked by instinct is revealed as much in the youthful but serious cut of his clothes, as in his way of speaking and dancing. With the passage of years he has won that inner ripeness which every artist waits for, and he is no longer the victim of his good looks, which tempted directors and choreographers to give him rôles in which charm was the principal attraction.

It has not been easy for Miskovitch to attain this development. He worked very hard (and still does) and drew a lesson from each success and each mistake—an experience which must sometimes have been discouraging. His health was not always good, and he had several times to cut short his training for a rest, which jeopardised everything. But he has conquered that as well, and in his present appearances he is thinner, surer in technique and above all in firm experience of his profession.

This dancer's career has been a disturbed one. Its principal stages were a session with Roland Petit's Ballet de Paris, a spell with the Marquis de Cuevas' Grand Ballet, for a time with Janine Charrat's ballet, then at the Ballet de Marigny with Yvette Chauviré, but throughout this jerky race his personality was beginning to make itself felt. His masterly performance of the male rôle in *Giselle* comes from his time with Anton Dolin's Festival Ballet.

In Europe and the U.S.A. he partnered Lycette Darsonval and Alicia Markova. Seeing him in Paris in those days it seemed to me that his real struggle against the difficulties of technique was beginning. Certain problems had already been solved, but others were appearing.

After Preobrajenska, two other teachers helped Miskovitch to success in this new struggle—Atty Chadinoff and Andelka Illitch. To my mind these two names can never be dissociated from Miskovitch's success in the technical plane, while that of Irene Lidova is attached to his artistic success. At times every artist, however strong, has need of attentive friends. In the dance, even more than elsewhere, it is absurd to pretend one is a " solitary genius ".

Irene Lidova and Milorad Miskovitch. These two names are once more associated in the creation of the Ballets 56 Company. From their collaboration there has been born a small, homogeneous ensemble, each member of which is a strong personality and an excellent interpreter—Claire Sombert, Veronika Mlakar, Milko Sparemblek and

(continued on page 16)

NEWCASTLE

By DAVID BENN

THE response to my last article on Ballet Clubs has already led to most encouraging news from all over the country, and I am more than ever convinced that ballet clubs are trying to meet a very real need.

Newcastle-on-Tyne, for example, is far too removed from London for its contact with the ballet to extend to more than a few odd weeks every year. Most companies have an extremely soft spot for the warm-hearted and appreciative Tyneside audiences, and dancers have told me that there is nothing like a typical Tyneside welcome to inspire them to give of their best. All too soon, however, these eagerly awaited visits come to an end and if this very real interest is to be kept alive the onus then falls upon Newcastle's three ballet clubs.

The Newcastle Ballet Club devotes itself mainly to the study and appreciation of ballet. This is one of the few clubs to give adequate attention to the musical side of ballet, and their recitals of ballet music are a " must " for any ballet lover in the vicinity.

The other two clubs, Phoenix Ballet Group and Tyneside Ballet, are essentially production groups. Their members want to put on shows and they are improving in their efforts. The Phoenix Group only admit dancers who have reached a certain standard. Whilst I personally feel that any such club ought to be open to any person interested in any aspect of presenting ballet, I am bound to admit that their recent show at the Gateshead Little Theatre gave comparative justification for this policy. It is this club which has fostered the emergence of a most interesting amateur choreographer—John Purves, who is by occupation a sales clerk. Those who saw the March, 1955, " Evening of Ballet " at the Rudolf Steiner Theatre will remember his *New York '54*. At the time this struck me as remarkably lacking (even by amateur standards), in dance invention, and I felt that in the revised version of this, *New York '56*, he was flogging a decidedly dead horse. With his *Dead of Night*, however, John Purves has emerged as a sensitive choreographer.

The story deals with a young couple tormented by the memory of a girl who had committed suicide. Tragedy always makes great demands on a choreographer, amateur or professional. The critics are unanimous in their opinion that no-one can be a choreographer unless they have also been a professional dancer. In shewing himself equal to the choreographic demands of his latest work, John Purves makes me wonder if he is going to confound the critics. Certainly I look forward to seeing this work again at next year's " Evening of Ballet".

Tyneside Ballet is at present preparing a show for the early part of the New Year. Anyone interested in anything from dancing to backstage work, and programme selling, will be more than welcome. Above all if there are any male dancers hiding away in any part of Newcastle, the Club would be delighted to hear from them.

CLUB NEWS

LONDON

Beryl Grey has accepted the Presidency of the Association of Ballet Clubs.

OXFORD

Ann Hutchinson gave a lecture on Dance Notation at the University College, Oxford, for the Oxford Ballet Club. The lecture combined a survey of historical development of notation shewn with slides, with a description of the present day uses. Its use in the theatre and in other fields were also touched upon.

WIMBLEDON

There is a great deal of interest in ballet in this district, which is kept alive by the Wimbledon Ballet Club. Commencing in January, this club will run its own course of classes. Further details can be obtained from The Studio, 61, Ridgway Place, S.W.19.

Club Secretaries are reminded that we are interested in receiving their news, which will be published as often as space permits.

David Benn's first article in this series, " Why not Join a Ballet Club ", was published in our December, 1956, issue.

MISKOVITCH — *Continued from page 15*

Vassili Sulich. The repertoire, dominated by Walter Gore's admirable work *The Seasons*, is finely staged and shows the same artistic qualities as does Miskovitch himself—prudence and good taste.

This company's success has been so often confirmed by the most blasé and difficult audiences that the famous " Judgment of Paris ", sometimes so capricious and illogical, does not strike me as indispensable to the life of the troupe.

Milorad Miskovitch is the ideal danseur noble. His charm, stage presence, and the courtesy he shows his partner by effacing himself just enough to bring her out, mark him for the role. Tall and blonde, his suave robustness has on occasion admirably underlined Markova's fragility, and his artistic personality has matched that ballerina's as well as those of such varied talents as Colette Marchand, Ludmilla Tcherina and Yvette Chauviré. He has incredible powers of interpretation—hence exceptional faculties of adaptation. Thenceforward, Milorad Miskovitch's career follows so straight and clear a road that it looks like what Jean Cocteau would call " a stationary race ".

JEAN COQUELLE

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H. ALGERANOFF

MY YEARS WITH

Pavlova

Algeranoff began his dancing career with Madame Pavlova's company in 1920 and stayed with her for ten years. In his story an unforgettable picture of her emerges. He went all over the world with her, sharing the trials and triumphs of this mainly English company. A large number of documents, photographs and programmes, together with the weekly letters he wrote home from all over the world add substance as well as charm to his work. He discusses her " marriage " to Dandre and the mystery surrounding it.

This tribute to the great Pavlova, whom he came to know so well, could only have been written by one who was himself a dancer.

Illustrated 4 February 25*s*.

HEINEMANN

New Books

Reviewed by
PIGEON CROWLE

An Introduction to Benesh Dance Notation. By Joan and Rudolf Benesh. (*A. & C. Black*, 10/6*d.*)

Various systems have been evolved over the years, with varying success, for recording the movements of the dance. The most important of these are Labanotation and the more recent Benesh method, invented by a member of the Sadler's Wells Ballet and her husband. Both systems have aroused much interest and there have been articles, lectures and discussions on their respective merits.

I have in the past reviewed books on Labanotation,but up till recently no detailed exposition of the Benesh method has been available. Now those interested will have the opportunity of judging for themselves.

The book explains clearly the principles upon which the scheme is based, and shows how the notation may be correctly interpreted by the dancer. The symbols and their grouping appear extraordinarily simple considering the complex matter they represent and are written exactly beneath the music notes they accompany. That is to say, the music stave runs across the top of the page and synchronism of music and dancing is obtained by writing out the parts for the various dancers in separate five-line staves below the music.

I understand that there is a class studying this notation at the Sadler's Wells Ballet School, but Dame Ninette de Valois is, herself, noncommittal as to the rival merits of the two systems. At this present stage she describes herself as an onlooker. Time—and the dancer—will decide which of the existing methods will prove the most practical for classical ballet—and so I prefer to remain an onlooker as well.

Dancers of Today Series. Svetlana Beriosova, No. 9; Six Dancers of Sadler's Wells, No. 10. By Cyril Swinson. (*A. & C. Black*, 6*s.* 6*d.*)

The gifted and photogenic Svetlana Beriosova is the latest of our ballerinas to decorate this series. The text includes a biographical study and the many photographs are well-chosen to illustrate the development of one well fitted to bear the torch of the highest tradition of ballet.

These excellent and, in some cases, great soloists and character or demi-character dancers—Julia Farron, Leslie Edwards, Rosemary Lindsay, Alexander Grant, Elaine Fifield and David Blair—are all playing a large part in the all-round excellence of the Sadler's Wells Ballet. Fifield is now, of course, a ballerina, while Blair is already on his way to the top flights. Here is a short account of their careers and photographs of some of their most successful roles.

Sadler's Wells Theatre Ballet No. 1. Ed. Russell Brown. (*Sadler's Wells Foundation.*)

Here is the first number of an annual record of the work of the junior company. While one is most happy to welcome a publication of this description—for the second company is at times overshadowed by its elder sister and misses some of the notice it deserves—the book is lifeless and fails to reflect the spirit of that enthusiastic and vigorous young band.

This is not the fault of the material which is interesting and sometimes excellent. The best is an article by Frederick Ashton describing how, in 1937, he came to create *Les Patineurs* with an all-star cast and Fonteyn and Helpmann in the pas de deux—and what a variation those two made of it! and Mary Clarke writing on *The Rake's Progress*, Kenneth Macmillan on *Solitaire* and Gordon Jacobs on music for the ballet. Also there is an interesting and detailed account of the income and expenditure of the Sadler's Wells for the last financial year—revealing that there was a deficiency of £20,000 and that the opera company was the greater money spinner by just over that amount. The photographs are good and varied, there are some biographical notes, and a check list to end up with of ballets, dancers and conductors—but this is not very clear and I am not sure that we really want to know that so-and-so has danced eighty-three times in the corps de ballet of *Coppélia* and someone else once.

The trouble seems to be the lack of a main theme or plan, and one never gets the feel of the company. Also the monotonous lay-out is far from helpful and reminds one of a glossy trade magazine—the cover might well be the advertisement for a make of opera glasses. There are pages of text unrelieved by headings or paragraphing, and it is exasperating to have to hunt for the insignificant titles, captions and credits which are indiscriminately scattered about the vast bleak margins, and to have to link them up for oneself.

I hope that future numbers, to echo Dame Ninette de Valois' message, " will give full and graphic descriptions of any one year's work ", and also a history of the Company's extensive touring in which they are doing increasingly important work.

Bolshoi Operas and Ballets. (*Sidgwick & Jackson*, 6*s.*)

The blurb describes this booklet as a modest souvenir of the Bolshoi Theatre, and as such it is pretty good value. Many of the ballet pictures are now familiar to us but those of the opera are new and exciting. The stilted translation of the rather naive text informs the reader that " the repertoire of the Bolshoi academic stage is called upon to reflect the entire wealth and variety of opera and ballet art engendered by the musical glories of mankind down the centuries ". and so one is not surprised to learn that " as yet the theatre has not completely solved this problem ". The Russians abound in magnificent male voices and have a gift for choral singing; while our recent experience of the Bolshoi Ballet has shown how wide is the sweep of their theatrical canvas, the richness of the dramatic colours, the emotional depth. Therefore, these pictures of unfamilar operas such as Mussorgsky's *Khovanshchina* and the *Decembrists* by Shaporin, quite apart from such well-known works as *Eugene Onegin* and *Sadko*, make one wish all the more that it was as easy to buy a ticket to Moscow as it is for any other great capital city.

The Birth of Ballets-Russes. By Prince Peter Lieven. (*Allen & Unwin*, 30*s.*)

I am very glad to see this reprint of a book published in 1936. Before the war, when ballet books were fewer, it occupied an honoured position on my shelves. Today it still holds the same place—although the shelves are now badly over-crowded—for its loving, careful and lively account of the birth and growth of Russian ballet as we know it in Western Europe has no equal.

Prince Lieven, who died in Switzerland during the war, was a well-known figure in the St. Petersburg ballet circles of pre-revolutionary Russia. He knew intimately most of the people he wrote about and it is this authenticity that gives the book its great merit and charm.

He was also the great friend and admirer of Alexandre Benois and they worked in close collaboration over the actual facts of the early part of the story. Anyone who has read Benois' *Reminiscences of the Russian Ballet* will realise how greatly Prince Lieven was influenced by that famous personality of the Diaghilev circle, but there is little doubt that Benois was the leading creative spirit at the beginning of the venture and Lieven makes it very clear in this book.

The last chapter is like an epilogue. Diaghilev has been dead some seven years and a new generation of dancers is growing up. The Prince, now an old man, watches " three little goddesses ", the " baby ballerinas " of the de Basil Company. They have never seen his beloved Maryinsky Theatre and their careers, as yet, have barely unfolded. " Which ballets do you prefer to dance?" he asks one of them. " The classics, of course," is the reply, " *Le Mariage d'Aurore, Petrouchka*, and *Les Sylphides*."—" I suddenly felt very old, a member of a long defunct generation. *Les Sylphides . . . Petrouchka . . .* to me they were still revolutionary ballets, stamped in the conservative mind as ' modernist ' and ' decadent '."

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New Recordings By BEDFORD CROWLE

PYSCHÉ (*Franck*). *Netherlands Chamber Chorus and Hague P.O.* (*Otterloo*) *Philips ABL* 3114.

Having been inspired by such magic as this, it is not surprising that Jean Babilée's first essay in the choreographic field was so successful. I feel myself very lucky to have the opportunity of hearing the first recording of the complete work. Its lyrical beauty is so delicately brought out by Otterloo that you can relax and lose yourself in the simplicity and gentle harmony that are the special qualities of this work. The recording is very good.

LATIN-AMERICAN SYMPHONETTE (*Gould*). ADAGIO FOR STRINGS, SCHOOL FOR SCANDAL—OVERTURE and ORCHESTRAL ESSAY NO. 1 (*Barber*). *Eastman-Rochester S.O.* (*Hanson*). *Mercury MRL* 2507.

To Antonio Sotomayer's idea of a carnival in a Caribbean city, William Christensen choreographed Gould's colourful work. The rumba, tango, guaracha and congo are the basis of the four movements which gave Christensen a wonderful chance to let himself go. Barber's *Adagio* you will remember as part of Hettie Loman's *The Night and the Day* for British Dance Theatre. Hanson's conducting of these pieces, together with the fine recordings of the brass and percussion, has made this an excellent record of Contemporary American music.

NUTCRACKER SUITE (*Tchaikovsky*). *R.P.O.* (*Beecham*). *Philips SBR* 6213.

Although this is some of the most attractive ballet music ever written, occasionally you feel you have heard it too often. I feel the same but here is a performance that brings it to you with such freshness that you are fooled into the belief you are hearing it for the first time—it is the Beecham touch, of course! Very good value and to be recommended.

ANTONIO AND HIS SPANISH DANCERS. *Decca LK* 4142.

This is a record that admirers of Antonio will unquestionably want, for it recaptures the whole scene at the Palace Theatre during his last visit. The recording is good and clear, and this is essential to show off the almost incredible nuances and precision of the castanets and the hair-spring control of his feet. Both his conductor, A. Curras, and Pablo Miguel at the piano serve him and his company most ably.

SYMPHONIE FANTASTIQUE (*Berlioz*). *Boston S.O.* (*Munch*). *HMV ALP* 1384.

Charles Munch and the Boston Symphony Orchestra have created a high reputation for themselves in the realm of French music and some of their recordings, from a technical point of view, are well-nigh perfect. This is one of them. So that, together with the fine performance, it is hard to beat. You will remember my praise of Karajan's interpretation on *Columbia* 33 *CX* 1206—well I still enjoy it, so try both before you buy. *HMV* has one distinct advantage of not turning over during a movement.

DANZAS FANTASTICAS, LA PROCESION DEL ROCIO, LA ORACION DEL TERERO and CANTO A SEVILLA (*Turina*). *Lola Rodriguez* (*soprano*) *Madrid S.O.* (*Branco*). *London DTL* 93015.

If it were only *Danzas Fantasticas* or one of the other works I wanted, then I would turn to Schuchter's *Danzas* or de los Angeles' beautiful voice. But this is a disc for those who are looking for a concert of Turina's music and have an eye to finance as well as an all round satisfying standard. I think you will agree that this meets the case.

SYMPHONY NO. 5 (*Beethoven*). *Philharmonia Orchestra* (*Klemperer*). *Columbia* 33 *C* 1051.

Jane Laouste set her ballet on the life of Beethoven to his most stirring and popular symphony—a fitting balletic tribute to this musical giant. Klemperer has already given us outstanding performances of his third and seventh symphonies and this one in no way falls short of the standard he has set himself. It is the finest I have heard and finely recorded.

THE JOYS AND SORROWS OF ANDALUSIA. *L. Marvilla* (*guitar*) and *P. Valencia* (*singer*). *London TKL* 93109.

This is definitely a good record of flamenco by members of Pilar Lopez' Spanish Ballet, and very beautifully recorded. However the singer has not that immediate appeal, which makes this a record one can recommend to the enthusiast as opposed to the beginner. I suggest you should hear it before taking the plunge.

DAVIDSBÜNDLERTÄNZE (*Schumann*). *Studies Op.* 104 NO. 1–3 (*Mendelssohn*). *Edith Fischer* (*piano*). *HMV CLP* 1071.

These dances are some of the most delightful that Schumann ever wrote and, he tells us, each was composed by either Florestan or Eusebius—symbols of the two differing sides of Schumann's character. Florestan was the active and rebellious, Eusebius the contemplative and poetic, and both had a hand in three of the dances. Miss Fischer seems to have reasonable feeling for these pieces and she is backed up by a satisfactory recording. She was a pupil of Claudio Arrau.

Left: Anton Dolin gives a final briefing to Belinda Wright before her performance on Television, in which she danced the Sugar Plum Fairy in Nutcracker. *Photo: Mike Davis.*

Below: "Recaptures the scene at the Palace Theatre."
Photo: Paul Wilson.

Review

At the Theatres By MONTAGUE CALMAN

THINKING ALOUD FOR 1957

WITH the Christmas and New Year festivities still in my mind let me begin the Ballet Year with a series of thoughts for the coming year—1957.

The future for any entertainment entailing expenditure is serious. And ballet with its high production costs and fairly expensive seats may be in a precarious position in 1957.

To gather in the ballet clans from their television viewing, and the petrol-less garages, ballet-impresarios must give value for money. They must also excite the curiosity of the paying public.

At the Royal Opera House, Covent Garden, I hope more attention to orchestral detail will be paid—in ballet. The resident orchestra, led by Charles Taylor, is an excellent one. But even under the enlightened operatic direction of Rafael Kubelik it is still over-worked. And when it comes down from the major key of opera to what, I am afraid, is thought the minor key of ballet, often under-rehearsal is the dominating key.

I want to see many more young British conductors given a chance at Covent Garden. There are many who are qualified to tackle a short ballet. What finer place than the State-subsidised Royal Opera House? Not only would these young musicians bring enthusiasm and freshness to the theatre but perhaps they would also be wending their way to the international rostrum. After all who is to fill the shoes of Beecham and Sargent if the Royal Opera House denies youth the chance to show its mettle? And surely a one-act ballet is easier than a four-act opera?

ROBERT IRVING

As musical director Robert Irving is a fine musician. He knows his scores and likes his players. Has he enough power in his job as Musical Adviser (Ballet) to order more rehearsals, and above all else more rest periods for the hard-working players? If the orchestral players are being driven too much because of the number of shows given, then cut the performances. Far rather fewer shows with full houses of appreciative balletgoers than as so often now, much too many with far too few there.

I am also convinced that the present phase of audience adoration for the few set classics will die. Paying ballet customers will soon seek variety. And the rich heritage of British musical compositions still lies untapped.

The modern British composer is eminently suited to write the type of music contemporary ballets need. It has to be buoyant, dramatic and alive. In 1957 I want to see many new ballets from many more British composers.

THE OTHER WELLS

At the Sadler's Wells Theatre I should like to see more of the Rosebery Avenue ballet company. I know the Theatre Ballet has to tour the country. But it has a duty to London too.

For many balletgoers Covent Garden is far too dear. Is this rich vein of serious balletgoers to be left high and dry? For if unsatisfied it may die, and with it much of the discerning stream of ballet understanding.

PETER DAUBENY

I hope the young and adventurous impresario Peter Daubeny continues to select the interesting dance companies of the world, and bring them over to London. Only by comparison can we effectively judge our own native products. (How the Bolshoi visit has made many revise their previous ideas of dancers, musicians and conductors!) But there is one word of warning too for Mr. Daubeny. I often find his financial attention to orchestras a little lax. Ballet can only flourish when the best musicians are in the pit giving as the composer intended the music to sound. Skimped rehearsals, ill-chosen players and the host of torments occasionally suffered must cease.

A REST WANTED

If we can call a respite to Spanish ballet visits for six months, so much the better. Its limited musical repertoire and restricted dance idiom make frequent visits of Spanish dancers exhausting instead of exciting.

And I hope too 1957 will be a year of more equally spaced out ballet performances. Last year there were far too many patches of no shows; and then suddenly a gush of ballet everywhere blowing away every available penny from the balletgoers' pockets. It was neither sound artistic sense nor good commercial judgment.

José Greco and Lola de Ronda

NEW SHOWS SEEN

And what of the end of 1956? Harold Fielding may have been the third impresario in 1956 to present a Spanish ballet Company in London. But he can claim the distinction of being the first to take music seriously. Presenting José Greco and His Dancers at the Royal Festival Hall, Fielding engaged the Royal Philharmonic Orchestra as well. What a change from other dance performances! Picked members of the Royal Philharmonic entered into the spirit of accompanying this superbly lively company—altogether a fine show.

In the Greco Company we heard the virtuoso guitarist, Sami Martin, whose parents were Poles, though he was born in Madrid twenty-two years ago. Unable to read a note of music he is still an astoundingly fine musician.

Alas there is little magical music at the Stoll Theatre where Geoffrey Corbett wand-waves in a frighteningly windmill-like manner. But then windmills have never yet produced music. A pity because in the dancing the Festival Ballet Company is showing slight signs of improvement. However, music and orchestras are to be taken more seriously—that would be my request to Director Anton Dolin.

Dolin himself speaks, Markova wanders around doing a small dance, Leighton Lucas conducts the insipid score by Roger Quilter. *Where The Rainbow Ends* (Coliseum—matinees only) will only please those whose love for the ballet is at its infancy.

Fonteyn danced *Sleeping Beauty* for the last time for a few months just before Christmas. Robert Irving and the Covent Garden Orchestra excelled themselves in producing pure Tchaikovsky—and a delight that was!

When Britain's most prolific and economical composer turns from the host of musical fields already conquered to invade ballet, I rejoice. Benjamin Britten's *The Prince of the Pagodas* was premiéred a few days ago at the Royal Opera House. Because this was an important occasion I cannot afford to review it in a few lines. I will therefore discuss the ballet more fully at a later date.

NEXT MONTH'S issue of Ballet Today will be published on 21st February, and will include an exclusive interview with José Greco.

During 1956 we have published interviews with Frederick Ashton (April), Kenneth Macmillan (May), Roland Petit (June), John Cranko (July), Alfred Rodrigues (Nov.), Lavrovsky (Dec.), Wolfgang Brunner (Dec.) and articles by Robert Irving (July) and Walter Gore (Oct. and Nov.)

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BALLET QUIZ *By* Nora Robinson

A prize will be awarded to each of the first eight correct solutions to reach us by 31st January, 1957, as follows:—
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(These prizes have been presented by the manufacturers mentioned in Quiz No. 3)
There is no entry fee, but entries will only be accepted on the form provided.

Can you recognise the following well-known personalities? Here are the clues to follow:

(1)

She was taught by Mrs. Wordsworth, Espinosa and Cecchetti in turn;
She was principal dancer in the annual Lyceum pantomimes for five years;
She danced *Dying Swan* at nearly every seaside town in the country;
She formed six girls and herself into a now world-famous Company;
She danced with Phyllis Bedells, Anton Dolin and Alicia Markova at a 1925 Matinée in aid of Sunshine Homes for Blind Babies;
She taught Esmond Knight and " Liz " Allen to dance;
She organised a Ballet School for the Abbey Theatre, Dublin;
She acted as choreographer to her Egyptologist cousin, who formed an experimental theatre at Cambridge;
She wrote a book about her work with Diaghilev;
Mayor O'Dwyer of New York gave a party for her and her friends in 1949;
She lectured Canadian Women's Clubs in 1950;,
She often suffers from bad migraine attacks, but has a great sense of fun in spite of her health difficulties;
She changed her own name for a more foreign-sounding one.

ANSWER TO QUIZ NO. 1.....

(2)

She was a " Russian bride " who left Russia just before the Iron Curtain activity;
She was a pupil of Vera Volkova, whose technique can still be seen in her dancing;
She danced with the Bolshoi Company in Russia;
She has performed in France and Germany with great success;
She caused much interest with her personal interpretation of *Blue Bird pas-de-deux*, on her first appearance at Sadler's Wells;
She is well known by two names in the world of dancing;
She appeared with Rassine in Holland during the 1948 season;
She took over the role of La Morte Amoureuse in *Don Juan* when Fonteyn had an accident during the opening performance;
She danced some of the fairy variations in *Sleeping Beauty* with great success at the Metropolitan Opera House, New York, in 1949;
Her *Giselle* was one of the successes of the September 1951 Festival season;
She was one of the Four Auroras who replaced Fonteyn during her absence in the early part of the 1952 season;
She drew much applause in the *Queen of the Waters* episode on Coronation Night at Covent Garden;
She hurt herself while dancing *Homage* in Vancouver in 1953, and was forced to rest for a time;
She toured Wales with a small party of dancers in 1954, attracting big audiences in mining towns and villages.

ANSWER TO QUIZ NO. 2.....

(3)

Name the manufacturers of the following products:—
(*a*) A maker of ballet shoes who is described as the " Ballerinas' shoemaker " in his advertisements.
(*b*) A perfume created specially for ballet-goers and dancers.
(*c*) A jigsaw depicting some famous dancers, the title of which is similar to that of a book reviewed in our December 1954 issue.
(*d*) A supplier of nylon tights who sometimes uses the word s—t—r—e—t—c—h in his advertisements.
(*e*) The publisher generally associated with the highest output of ballet books each year.

ANSWERS TO QUIZ NO. 3

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Schools Page

AFTER thirty-five years as dancers, during which time they went all over the world, Myrio and Desha retired to Bergerac in the lovely Dordogne Valley in France and in 1949 commenced teaching with three pupils. Today their school numbers 200, and here they teach three times a week. They proudly claim that they have made this little city dance-conscious. The really talented children are eventually sent on to the Bordeaux Opera school for daily lessons, and many of them have won two or three prizes during their first season. The photograph on the right shows some of their pupils in a comic number *Apache Danse*. Left to right: Lyn Duhal, Allain Delemarre, Josette Navarro, and her mother Rosette Navarro is the accordionist. When this picture was taken Lyn and Josette were six years of age, Allain 10. Desha was a pupil of Michel Fokine for seven years in New York, and also studied with Isadora Duncan for a year. Myrio, her husband, danced in London in 1923 in the dance-team Nattova et Myrio.

WIMBLEDON

MORE than a hundred pupils and students of the Associated Arts School took part in a decidedly high-class Evening of Dance at Wimbledon Town Hall on November 21. Ballet was well represented in a programme which lasted for more than three hours, and some highly promising talent came to light. Outstanding was a small eleven-year-old, Mary Willis, who brings intelligence, humour and a great sense of character to bear upon a wide range of remarkably mature work. She is not precocious in an objectionable sense, although she made the most of her solo opportunities, and had just enough individuality to bring an extra distinction to team-efforts like *The Three Foxes*, *When Music Sounds* and the well-produced ensemble in the Liszt *Variations Classiques*. There was a very creditable performance of the *Casse Noisette* pas de deux by Audrey Kraft and Ken Tillson. Miss Kraft, who is holder of the Freeborn Trophy of the N.A.T.D. also distinguished herself as an improviser, by arranging the rather over-long but quite effective ballet in the modern manner, called *Body and Soul*.

In the Tchaikovsky Pas de Trois from *Swan Lake*, danced by Gillian Sutcliffe, Alison Fiske and Jeremy Sutcliffe, the most exciting moments were provided by the boy soloist, who has the makings of a future premier danseur. Incidentally, he and his twin sister, Gillian, came first in the all-England Sunshine Dancing competition for 1956, and they both have a contract to start their professional career this Pantomime season, appearing as dancers in *Goldilocks*, the Howard and Wyndham show at Newcastle.

Photo left: Gillian and Jeremy Sutcliffe.

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